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FOREST MUSIC
By Lillian Genth

—in exhibition at Milch Galleries, New York



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Exhibitions At New York Galleries

By HENRY McBRIDE

THE leading event of the past month has been, undoubtedly, the Hearn art sale. There were so many paintings that five evening sessions in the Hotel Plaza ballroom were required by the American Art Association—the organization that managed the sale—and there were so many ivory carvings and other art objects that seven afternoon sales were necessary for them. There was a great deal of pessimism expressed in advance of the sale by dealers and experts who thought that it was extremely hazardous to unload such a vast collection upon the public at such a time as this, when the thoughts of most people

were centered in the war and their pocket-books tied up in it, too.

But the affair was a success, a huge success. The collection brought the enormous total of \$763,623.50 in spite of the war time, and certain American artists achieved new records in the auction room. A landscape by George Inness sold for \$30,800, which is the highest sum ever paid for an American picture at public sale. Ex-Senator William A. Clark gave \$15,600 for a J. Francis Murphy, a Wyant fetched \$21,500 to another buyer, and a picture by Theodore Robinson brought \$5,000, all of these figures being record prices. A land-

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scape by Blakelock that I, at least, considered the finest thing in the whole collection, sold for \$17,500, but this is not a record, the Toledo Museum having paid \$20,000 for the famous "Moonlight" at the Lambert sale some years ago.

There are one or two lessons both for the dealers and the amateurs in this affair. The late George A. Hearn was what is known as a "merchant prince." He conducted one of those great department stores that is so typical of this era and he amassed a fortune. When or how he became inducted into the joys of picture collecting I do not know but there were indications in the collection itself that he began modestly and innocently with pictures that were tritely realistic. (One of the canvases showed a five-dollar bill pinned upon a wall. It was realistic enough to fool a counterfeiter—and strange to say it brought

\$125 at the auction!). Being genuinely responsive to works of art, he learned from his pictures, and soon began to have that most inestimable quality for collectors, of having courage enough for his convictions. He bought without much regard to the fashion and simply what he liked.

That is Point No. 1 to be noticed. The only way to have a personal collection is to buy what pleases you. The only collections that are significant and interesting are those that are personal. Mr. Hearn followed his whims and did not come to disaster. On the contrary it is reasonably sure that his estate profited largely upon the original sums that were invested. Mr. Hearn's memory should be blessed for illustrating this point—for of late years the individual who has dared to defy fashion has become astonishingly scarce in America. Mr. Whistler has been popularly accredited

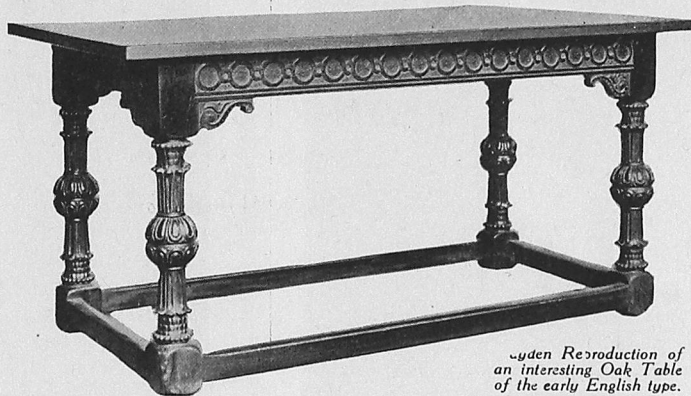
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with having killed off the famous old lady who "didn't know much about art but she knew what she liked." That was funny, of course, but unjust. We need above all things the person who knows what he likes. Mr. Hearn's example may revive him.

It is scarcely conceivable that Mr. Hearn bought with any idea of making money upon his investment. Most collectors do, alas, and they say that all book-collectors do! But early in Mr. Hearn's career his love of country began to express itself through his love of art. He began to be ambitious for his native land and to yearn for a better recognition of our local artists. He bought right and left, and so continuously and sometimes so naively, that his reputation as a connoisseur did not increase in spite of the fact that his donations to the Metropolitan Museum were the most splendid that that institution has received.

He it was who gave the Metropolitan its group of Winslow Homer marines—the chief glory of the galleries. The Rembrandts and the Riggs Armor are all very well but he who helps to canonize one of our own saints does greater service to the state than those who borrow for us some of the glory of other countries. We need our own geniuses more than we need those of other countries—and Mr. Hearn as a patron of art illustrated Point No. 2.

The salutary effect of the sale, coming in a panicky winter like this, has already been widely commented upon. It has called attention to the fact that pictures are a practical investment especially in a time of war. It has emphasized the other fact that whatever changes occur in picture-values, it is not the great picture that declines. Masterpieces steadily mount in price, even in obligatory, public sales. Therefore,

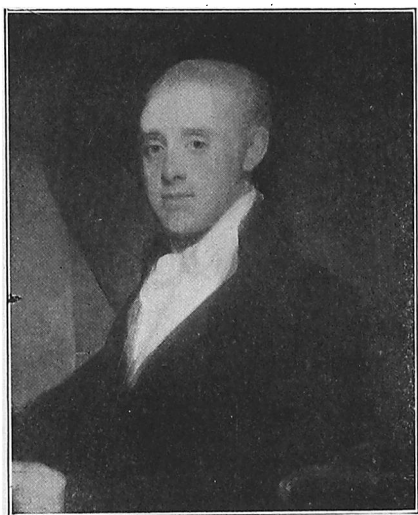
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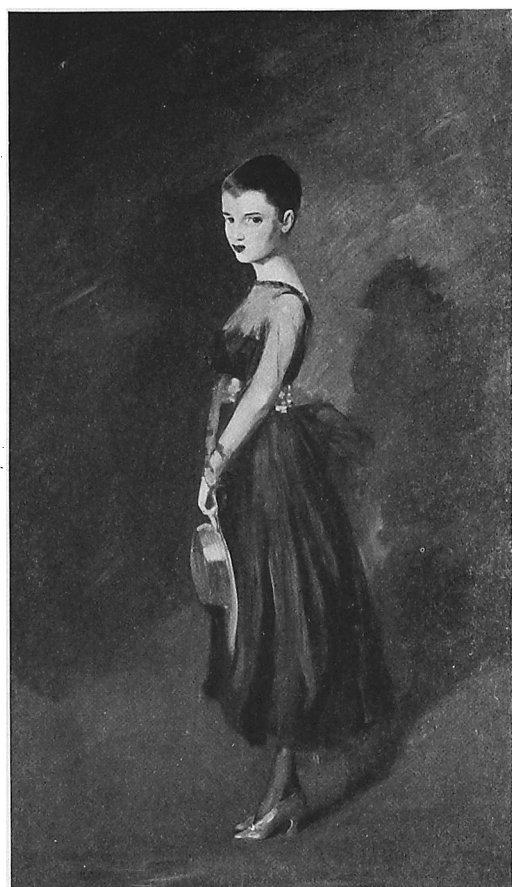


"Mr. Sutcliff" by Gilbert Stuart

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*Photographs of Paintings in the
Galleries on Request*



MISS FRANCES WHITE

By Ben Ali Haggin

—In exhibition at Jacques Seligman Galleries,
New York

Point No. 3, in the Hearn Sale, is that the chief business of the astute collector, is to secure good examples. The steady and swift increases of value that occur to masterpieces more than makes up for the small losses on unsuccessful ventures. In other words the \$30,800 that Mr. Hearn received for an Inness for which he paid \$5,600, easily balances his account.

Gaston Lachaise, Sculptor

THE most significant debut of the month has been that of Gaston Lachaise, a sculptor, in the Bourgeois Galleries. He is a young Frenchman, who, it seems, has been living unobserved in this country for

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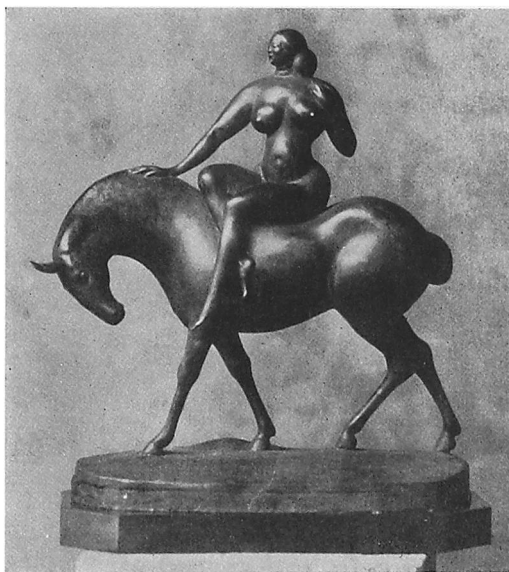
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twelve years. Thank to Mr. Bourgeois he has been given a show, and now he blossoms out, and it appears that in spite of the sculptor's long sojourn in America, he is as French in his art, as though he had arrived from the boulevards but yesterday.

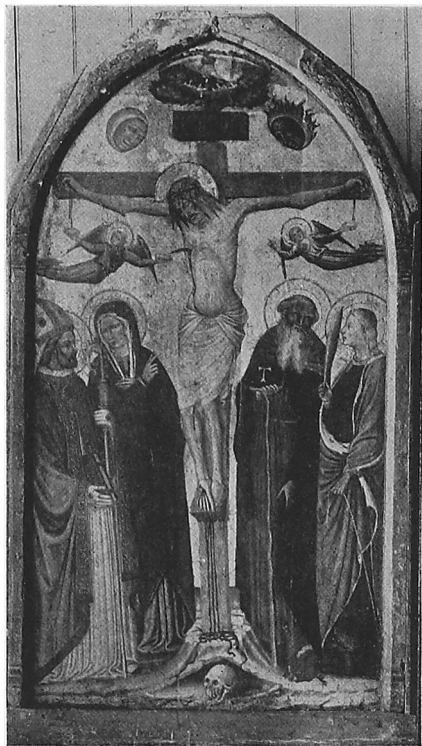
It is a great thing to be able to keep one's racial accent intact, especially in a country like this where all the influences are brought to bear upon individualities, rounding off the corners and smoothing the edges, so that all of us, if we do not watch out, are soon just alike. It is very necessary for the artist to live a life apart, in America, and most of our great men, so far, have done so. Mr. Lachaise apparently retired within himself, for he earned his living as an assistant to a well-known sculptor in Boston, whose work, his in nowise resembles. He was able to assist Mr. Kitson by day, and then at night in his own home, he



GROUP

By Gaston Lachaise

—In exhibition at Bourgeois Galleries, New York



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NUDE

By Gaston Lachaise

—In exhibition at Bourgeois Galleries, New York

worked out his own totally different ideas. There are very few apprentices capable of such detachment.

The chief contribution of Mr. Lachaise is a huge, standing, female nude; and I regret there is no photograph of it for you. A description of it might dwell too much upon the largeness, the massiveness of the figure. It would be the easiest thing in the world to be jocular about it—to quote from Gilbert's "Lady Jane" in "Patience," and so on—for intensely serious work like this lends itself more readily to frivolous treatment than something that is in itself frivolous and light. But although this nude does indeed have something of Lady Jane's massiveness, it has also the heroism of Brunhilde, and a new feeling of poetry that Mr. Lachaise says he found upon this side of the water when contemplating our American women. He says our women will do wonderfully to typify the extraordinary energy that most foreigners now admit is



THE GREY GIRL

By Ben Ali Haggin

—In exhibition at Jacques Seligman Galleries
New York

characteristic of American men and American enterprise. It is this super-force in the women here that he tries to express in sculpture.

All of his feminine figures and reliefs are, in fact, built upon an imposing scale. They make some observers gasp—especially those who have literal minds—but it is a good thing to make the literal gasp. There are some heads cut in stone and with an odd patina applied to them, that have a curiously heroic, challenging aspect. They

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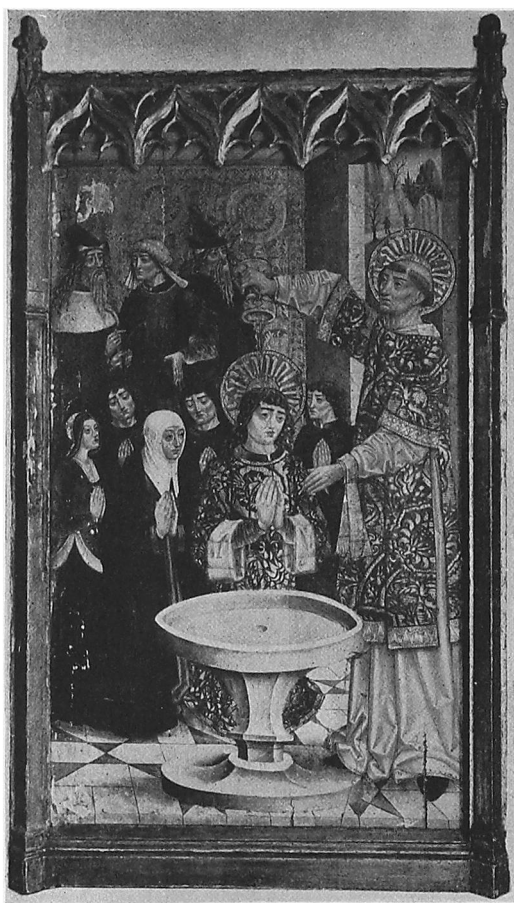
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BAPTISM OF ST. HIPPOLYTE BY
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By Alfonso de Baena

—In exhibition at Demotte Gallery, New York

are original, out of the ordinary line, but unaffected. The sculptor is original without knowing it. Then too each head has the faculty of suggesting an idea. It is not of the manner in which it was done that one thinks, but of the emotion stirred by the thing. In other words, I am inclined to suspect that these carvings are works of art, and that Mr. Lachaise is an artist.

The Demotte Galleries

AN event doubtless that will affect the future art history of the town is the opening of a great establishment here by the firm of Demotte of Paris, dealers chiefly in antique French gothic sculptures. An en-

tire building on 57th street, just east of Fifth avenue, has been taken and remodeled to fit it for the purposes of art. The two first floors have been made over with walls of "Caen stone" so that the carvings may be seen against backgrounds like those for which they were originally designed, the carvings generally coming from the old cathedrals and chateaux.

This is not the first new gallery to open here this winter, for in spite of the war, Gimpel and Wildenstein have built beautiful galleries, as has already been recounted. Dawson, the antique dealer, has inaugurated his establishment, Yamanaka has impressive new rooms, and Saito has come here from San Francisco. All this activity indicates what has already been apparent for some time, that New York has become the world's capitol for the distribution of works of art. The grandeur and lavish installations of these new houses would prove



SPANISH PRIMITIVE

By Pablo Vergos

—In exhibition at Demotte Gallery, New York

EXHIBITIONS AT NEW YORK GALLERIES



VIRGIN AND CHILD
From the Church at Vernouillet
—In exhibition at Demotte Gallery, New York

that all of these experts believe that New York is to remain the capitol even after the war.

The Demotte Gallery must for a time do some educational work, for at present, it is only fair to confess, that our public is not especially well educated in gothic carvings. On the other side, the collectors had become so sophisticated before the war, that they had grown discontented with the hack-

neyed, hollow, artificial sculptures of the salons, and had begun to yearn strenuously for genuine art expression in sculpture, for ideas and feeling instead of mere mechanical workmanship. Workmanship of an exalted quality and ideas of compelling spirituality they found abundantly in the French carvings of the gothic periods, and these sculptures, torn from old cathedrals, which once were easily discovered in out of the way places in France, became much sought for.

As all the impulses back of life are inextricably interwoven, it is not surprising to see that the same feelings that worked in the bosoms of European collectors, swayed also the young school of artists, all of whom turned from the wornout methods of the teachers to see what they could discover for themselves from the primitive



THE DISCOVERY OF AMERICA
Tapestry of the Gobelines, Period of Louis XV
—In exhibition at Demotte Gallery, New York

AT NEW YORK GALLERIES

artists. Those who succeeded in becoming personalities did indeed get back to a first hand communion with human nature by means of these antique studies.

In this country George Gray Barnard has been doing valiant service for French gothic by means of his remarkable institution called "The Cloisters" in the upper part of the city, which is well worth a visit from all art-lovers who come to New York. Here he has installed all the French antique carvings which he himself dug out of ditches and barnyards in Old France. Each one of the pillars in "The Cloisters," Mr. Barnard frequently says, is an object lesson in the art of cutting stone to all those who know how to read sculpture.

In the Demotte Galleries there are to be seen among other carvings, an early fifteenth century, of the school of Vosges, from the Cathedral of Epinal; an old polychrome Pieta of the Ecole de Champagne; a "St. Joachim Meeting St. Anne," a Bourgoigne carving of the end of the fifteenth century; a fourteenth century "Christ" of strong and interesting character; a remarkable Virgin with a beatific smile, from the Church of Vernouillet early in the fourteenth century; two Roman reclining torsos; many Spanish carvings; two Assyrian bas-reliefs; primitive French paint-



INTERIOR

By Edmund C. Tarbell

—In exhibition at Knoedler Galleries, New York

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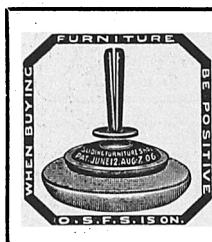
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GIRL WITH BOWL

By *Edmund C. Tarbell*

—In exhibition at Knoedler Galleries, New York

ings; a Louis 15th Gobelin tapestry depicting "The Discovery of America," and a renaissance tapestry portraying "Mars and Venus."

Tarbell, Henri, Burlin, MacDonald-Wright

THE Knoedler Galleries have been showing a collection of lithographs by Whistler, a retrospective exhibition of the work of E. C. Tarbell, of Boston, and some work by a new young Russian painter, Mortimer Block. The Tarbell canvases have been assembled from about the country coming from both private and public collections. It is necessary to have these reassemblages of pictures by living men, particularly when they have had successful careers, for a successful career often operates against an artist, by hiding away his works in obscure private galleries, and so are forgotten by the careless public.

Mr. Tarbell's portraits of men are rather more successful than his portraits of women. His women no doubt give pleasure to the sitters and their friends for this

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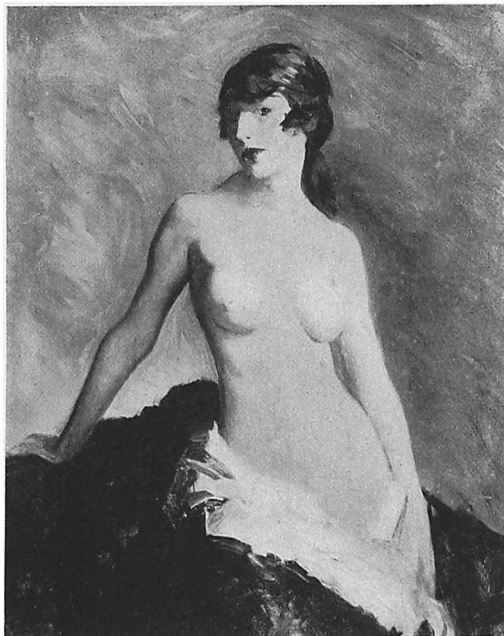
Chicago



NUDE

By Robert Henri

—In exhibition at Milch Galleries, New York



YOUNG GIRL

By Robert Henri

—In exhibition at Milch Galleries, New York



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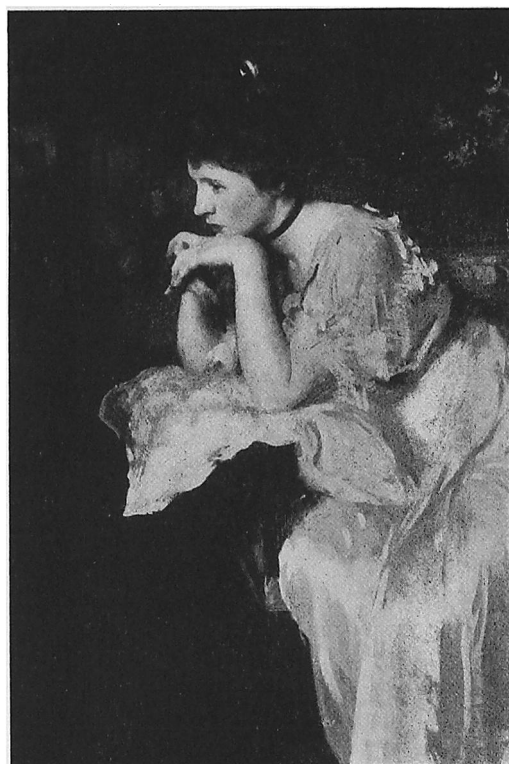
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THE DREAMER

By Edmund C. Tarbell

—In exhibition at Knoedler Galleries, New York

artist is refined and treats the creations of the fashionable couturieres very sympathetically, but they are not strong enough to challenge the exploits of Sargent in this same field. Possibly the most admiration has been elicited from the visitors by Mr. Tarbell's interiors, which attempt to do for America what Terburg and Metzger did for Holland.

Mr. Block's Russian pictures were not especially strong. He is a young man whose talents are as yet in the formative state. He has color and design but vague ideas of subject matter. It was consequently highly creditable to the house of Knoedler to give him a show, for he is a young man who deserves watching.

Mr. Henri's exhibition has the usual success with art students in the Milch Galleries. He shows a number of bold, vigor-

AT NEW YORK GALLERIES

ously brushed studies of the Indians of the Southwest, some nudes, a landscape and some portraits of Irish urchins. There is nothing to add to what was said of his similar exhibition of last year, for Mr. Henri's art has not undergone any changes. One of his present canvases betrays a slight tendency to enter the realms of story-telling pictures. The literary side of works of art is not much exploited by our artists, but there is no doubt that the public likes to puzzle over a story. In this canvas there are two women sitting side by side, one a poor old Italian hag who is apparently the mother of the nude young woman. The young woman has a bracelet upon her wrist, or gew-gaws in her hair, I forget which, but something to indicate that in spite of her nudity she is thinking of appearances. The old woman seems to be frightened. Perhaps she is merely frightened to think that she and her daughter must pose for a living, or perhaps she is frightened at something more sinister.



INDIAN GIRL IN WHITE CEREMONIAL
BLANKET

By Robert Henri

—In exhibition at Milch Galleries, New York



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